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NEW BOOKS REVIEWED.

ART AND ARCHITECTURE.

MR. J. M. SIMPSON, the author of “A History of Architectural Development,” being an Englishman, holds a brief for English Gothic, but he has not lost his head, and it is not wholly unpleasant to meet a reasonable defence of those low, cool, quiet cathedrals, as pale and unimpassioned as the Anglican liturgy. Certainly it is not worse to urge, like Professor Simpson, that it was merely common sense in the English masons to use many ribs in vaulting, and to cut and lay the intermediate stone with less painful care in consequence than to insist, like Professor Moore of Harvard, that only this work of a single moment, in a single spot, may be counted as Gothic at all. That is too like saying no one shall be called a woman except the Venus of Melos. No; as Stevenson said once: The world was made before the English language and seemingly on a different plan; we have all somehow to fit our words to the world. It is a pity that our author—let it be said in passing—is so reckless with his own words,* dropping accents at will, and to make up writing usually “*Nôtre Dame*”; fantastically transcribing contractions from his note-book on the finished page, such as “N. D. of Paris,” and “Isle de France,” and “simple four-tile” or “six-tile” vaults (p. 91). These oddities with some of spelling are worth noting solely because the book is so admirable; sound, compact, amazingly complete, within the moderate compass of three hundred and seventy-five pages, and not a little delightful. The only omission we note which we would not quite willingly have spared, is the point of Cistercian influence on Italian Gothic. It may be that since Professor Frothingham’s articles are still

* “A History of Architectural Development.” By J. M. Simpson. Vol. II. Mediæval. New York: Longmans, Green & Co., 1909.

buried in an American review of sixteen years ago the author had not seen them, but it is just as likely that, being rather pressed toward the close of his book, he preferred to neglect what is, after all, a minor point in the history of Italian Gothic, having no great fancy for Cistercians. He lets himself have opinions about all sorts of things: landscapes, the temperament of races, the way churches should be built nowadays. Much of the reader's pleasure in the book springs from this life and play of opinion, and much more from the immensely decorative drawings, the author's own, which are not only pictorial and suggestive everywhere, but far clearer than the average, so that the eye singles out the point at once. Why should not more books imitate this point?

Professor Marquand's book* is a disappointment. It is unpeditanic, detailed, long and very dull. It takes up practically the same matters twice or thrice and says nothing that the reader can remember afterwards. It is all fatally indisputable: why say it all, the reader wonders, and why say it so, when a pocket A B C volume would hold the whole? The impression it produces is that the author is what, in some walks of life, is called stale. Clergymen and athletes are liable to the same state. He is, in effect, overtrained and flat; he knows his matter well and wearily. The wise clergyman will close up his Bible and go fishing for a month with Marcus Aurelius in his pocket. The wise prize-fighter will break training; and the wise student will look far afield to another land and age for a while, after putting all his old lecture-notes into the fire. Professor Gardner's delightful book on Greek sculpture in this same series has shown how it is possible to be thorough, scholarly and yet full of the most vivid interest; and Professor Marquand has approved himself at other times no less delightful. He should have done more for his publishers, his audience and himself.

This volume of twenty-eight essays,† none of them very long, on a handful of Dutchmen of the seventeenth century, is rather un-

* "Greek Architecture." By Allan Marquand, Ph.D., L.H.D. New York: The Macmillan Company, 1909.

† "Great Masters of Dutch and Flemish Painting." By Wilhelm Bode. Translated by Margaret L. Clarke. London: Duckworth & Co. New York: Charles Scribner's Sons, 1909.